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[Editor's Note]—The subject matter immediately beneath the post office illustrations is for comparative purposes only, and is not intended to seriously convey the idea that Chicago's needs should be supplied on the basis of the provision for these other cities, as indicated in the figures shown. Of course, it would be ridiculous to assume that Chicago should have twenty blocks for a post office site because Denver has one block, although the relative difference in the postal receipts of Denver and Chicago would indicate that need, based on the government's provision for Denver.

Neither is it reasonable to assume that Chicago should have \$25,000,000 for a site appropriation because Philadelphia's site cost \$1,500,000, although the receipts at the time of the purchase of the Philadelphia site, if taken as a basis for Chicago's appropriation, would warrant a \$25,000,000 investment in a Chicago site.

The main issue is that the government officials should be induced not to deal with Chicago in a parsimonious way. A single block with a ten story building has been suggested by the government, but this is almost inconceivable when it is understood that the largest single block where the post office should be located, adjacent to the west side

terminals, is seven percent smaller than the area of the present post office site.

In the government's calculations no account is taken of expansion, although it is proven that even a ten story building on a single block will only be sufficient for the needs of the post office department at the time it is finished. It will allow nothing for expansion. The increase in the postal business of Chicago for the past ten years indicates that by the time the new Chicago post office is finished a twenty-story building on a single block will be required.

What will the government do, then? The government will then be confronted with two alternatives—expansion of the post office to twenty stories, or the purchase of an entirely new site and another removal, as the purchase price of an adjacent block at that time would be absolutely prohibitive. Chicago would then be face to face with the present condition that necessitates a new site now—a condition confronting Chicago periodically every ten years for the past forty years.

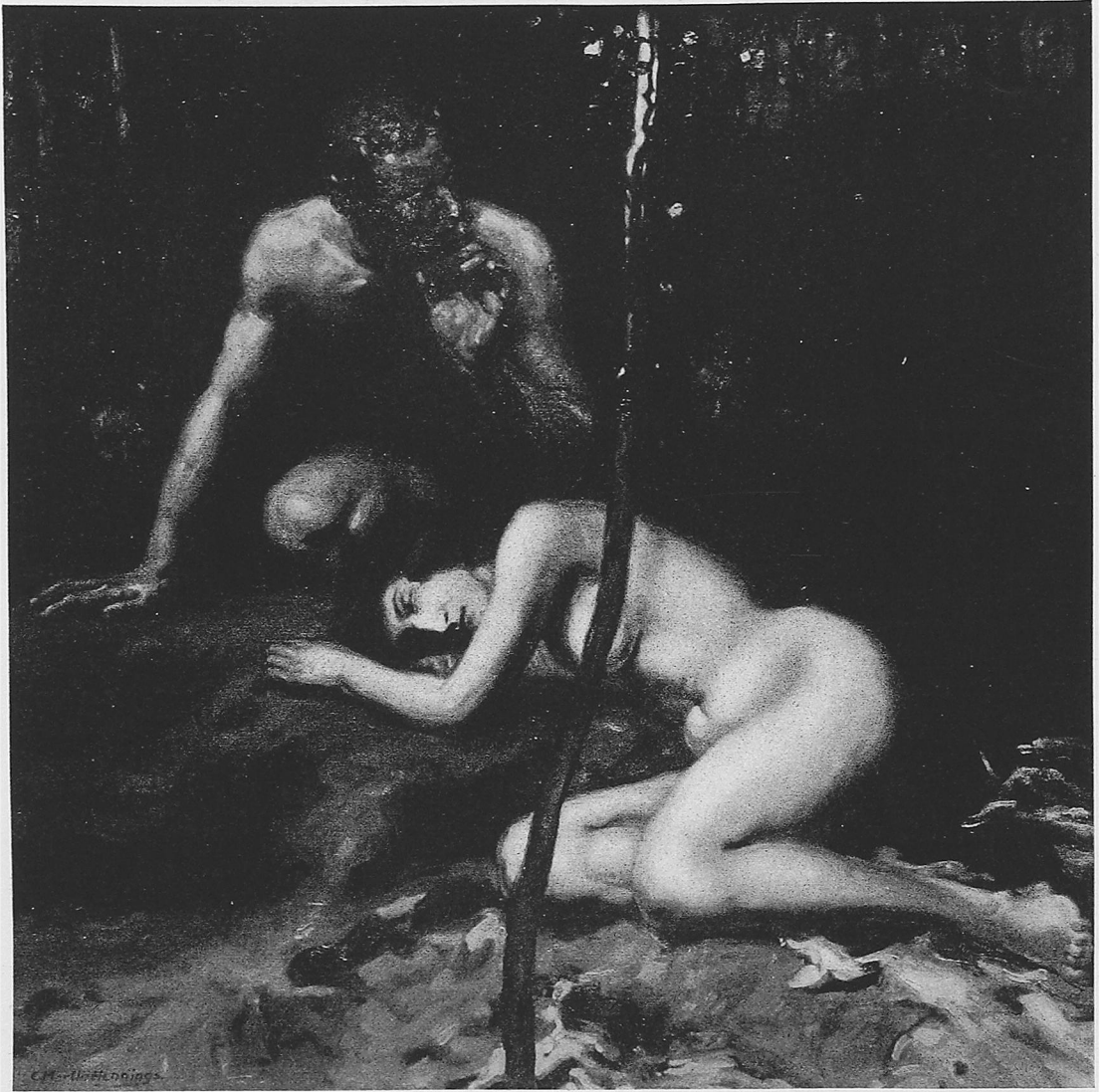
The only answer to Chicago's needs, and the one which should be heeded by the government, is "BUY TWO BLOCKS NOW." The arguments of Charles H. Wacker, Chairman of the Chicago Plan Commission, and Harry A. Wheeler, its special post office committee chairman, on the need of two blocks now are unassailable and cannot be challenged.



DESIGN FOR MAUSOLEUM: WINGS OF PEACE

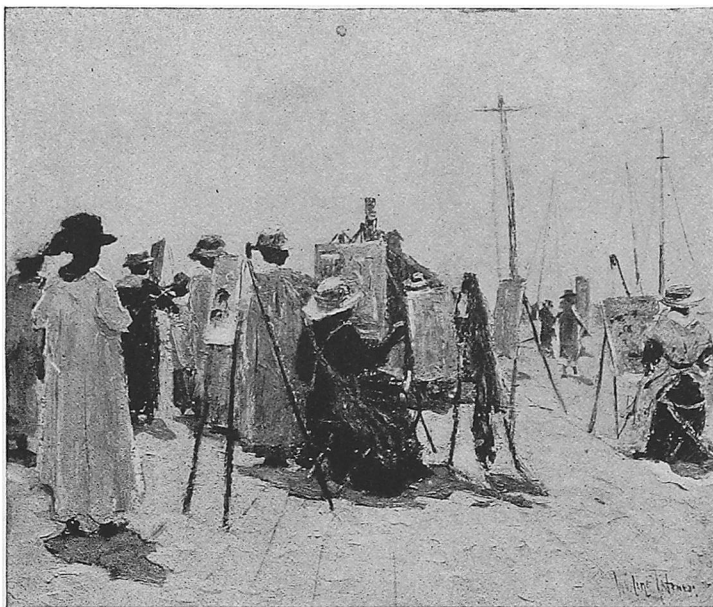
By Kathleen Beverley Robinsor

—Courtesy Art Institute, Chicago



THE SURPRISE
By E. Martin Hennings

—Courtesy Art Institute, Chicago



THE SKETCH CLASS By Pauline Palmer

(Winner of the Mrs. Julius Rosenwald Prize)

Twentieth Annual Exhibition of Chicago Art

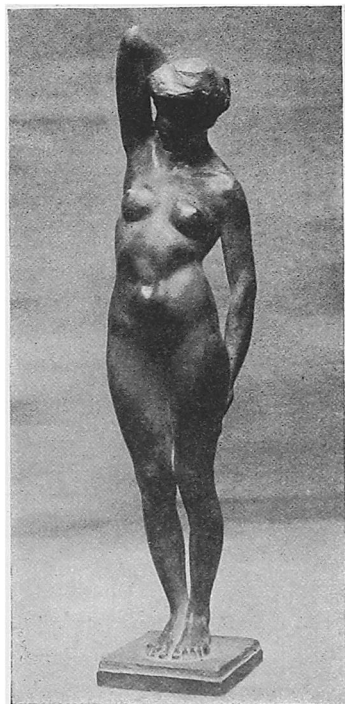
By EVELYN MARIE STUART



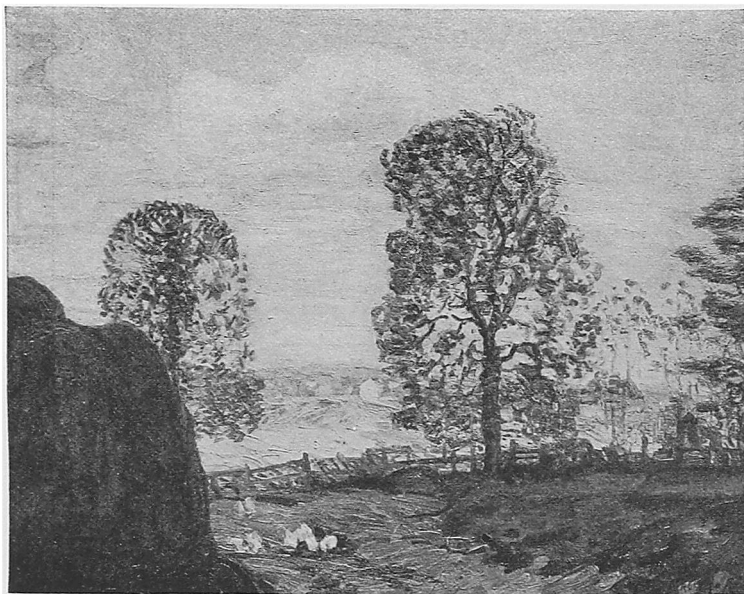
*HEAD OF A MAN
By Samuel Klastorner*

THE artists of Chicago and vicinity gave a good account of themselves in the yearly exhibition at the Art Institute during the month past. It required more than one visit to gain a proper perspective on the show and, after careful consideration, it appeared better than at first sight. This was due to the fact that pictures with which one might live predominated and those which dazzled at a glance were in the minority. All of the usual big names graced the catalog and there were besides, a number of new ones, the offerings of these latter exhibitors being, in many instances, among the agreeable surprises of the show.

Twenty new painters were represented among whom were several men of much promise



*NUDE
By Sidney Bedore*



SUNLIGHT AND SHADOW

By H. Leon Roecker

and one prize winner, E. Martin Hennings, awarded the Englewood Woman's club prize. He has never before exhibited locally, though a Chicago man, having spent the last few years in study abroad. His work shows a strong individuality expressed in fine modeling and a restraint of color which should eventually develop into a mastery of tone. Allen Lee Swisher was another new man who, with his portrait of Mrs. Howard Linn, attracted considerable attention. As a portrait it was rather unique in that the resemblance must be traced in form and pose and general impression of vivacity, the face being entirely in a deep shadow from a little sport hat, drawn low to keep out the vivid sun of a bright day on the links.

In addition to the interest of new names there were new moods and methods to be noted among painters with whose works the Chicago public has long been familiar. Alfred Jurgens, as a landscape painter, was quite another man from the delightful spirit of the gardens who has so often led us enchanted through flowering fields

or down blossom-bordered paths. A wet season with a poor floral showing and a desire for a more vigorous form of expression are responsible for this change which made five of the six canvases in his entry almost unrecognizable. "Springtime" alone breathed the familiar spirit of those beautiful gardens fresh from a master hand, which the public can never forget.

Marie Lokke appeared in more gorgeous colors and broader methods than have been before noted in her work, expressive of fresh power and achieving much

brilliance. Pauline Palmer seemed to revel in the vacation moods of out-door's girls under the summer sun. Her "Sketch Class," herewith reproduced, is delightfully sunshiny and full of the joy of life and work. It was awarded the Mrs. Julius Rosenwald prize for the purchase of oil paintings to be presented to the public schools of Chicago.

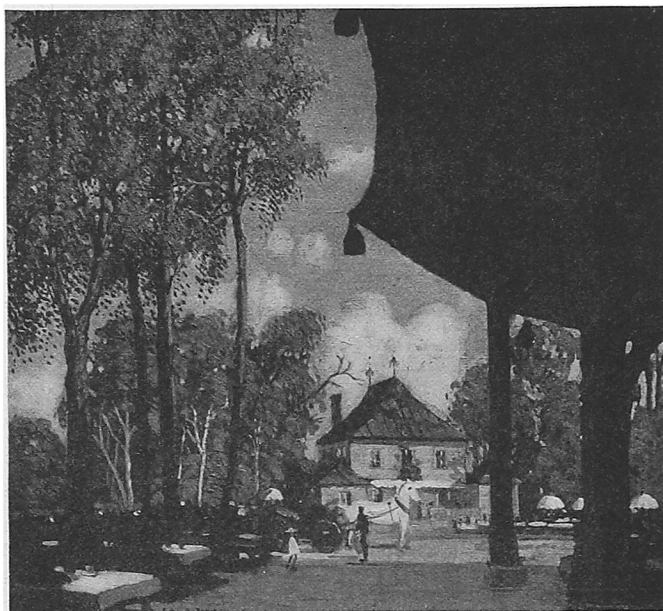
A change of method might also be noted in the work of Karl A. Buehr which seemed bigger and stronger than formerly and not so

GRANNIE'S GARDEN
By Gustave Baumann

—Lent by the City of Chicago

vibrant with tiny spottings of color, but characterized rather by a more continuous and flowing technique. "Vacation," shown in our illustration, is most expressive of this new style. The colors are gay and cheerful, the orange of the young woman's jacket glowing against the dry green grass of a warm summer day beneath an opal sky, and beside a purple sea. The attitude of abandon is well in keeping with theme and time though not quite so graceful as a study of the same model entitled "Castles in the Air."

Many local artists were seen at the high tide of their achievement in this show and among these one could not overlook Adam Emory Albright whose seven canvases were by far the best things he has ever done, especially "Launching the Boat" and "The Barnyard" which were the best of the seven. In the latter he had introduced some very well painted fowls which made a charming variation in his studies of children. The first-mentioned picture was very commendable in color, the contrast of blue and green in the waters and sum-



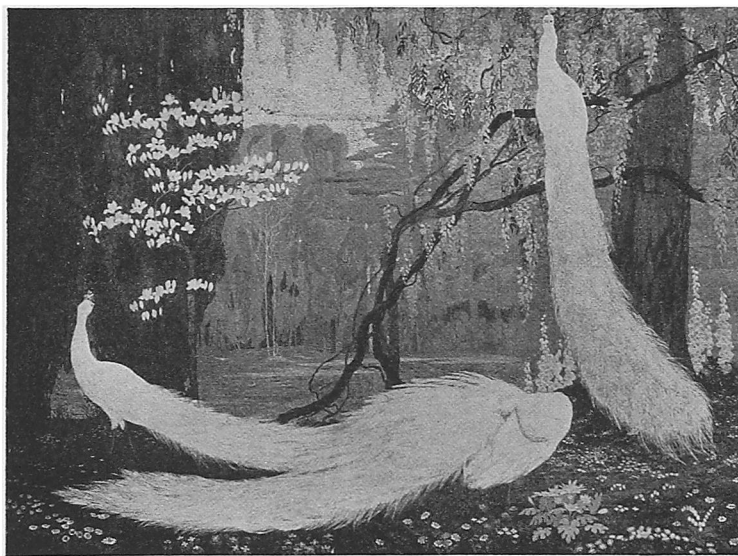
UNDER CHINESE TOWER, MUNICH

By Frederic Clay Bartlett

—Courtesy Art Institute, Chicago

mer landscape, with the golden hair and fresh faces of his group of little boys being particularly happy. Albright's individuality is unmistakable for he tells his own story in a manner all his own. His larger canvases were less in value than his smaller ones, however, heroic proportions seeming out of place in pictures of children, for which his more usual sizes are ideal.

Wilson Irvine also touched the heights in his group of this season and was awarded the silver medal of the Chicago Society of Artists, which is bestowed upon the artist presenting the most artistic work regardless of medium or form. Among his canvases "The Sheltering Elms" stands forth as setting a mark which it will be difficult to pass. The cool, clear sun of early morning and the trembling shadows of dewy trees are handled in a style peculiar to Irvine, and so peculiarly



WHITE PEACOCKS
By Jessie Arms Botke

—Courtesy Art Institute, Chicago



REMINISCENCES
By Charles E. Boutwood

—Courtesy Art Institute, Chicago

appropriate to the theme that one could not wish anything done otherwise.

Harry L. Engle, sometimes referred to as resembling Irvine, exhibiting three charming landscapes, marked indeed by much of the lovely quality seen so often in the former but still possessing an individuality of their own. Of the three "October Red and Green" was perhaps the most complete as it was the most colorful.

Adolph R. Shulz also presented an achievement in a work of surpassing witchery and beauty entitled "Moonlight and Mist." This picture was almost a monotone of poetic greys, and the winding river palely gold amidst shrouded trees was arranged with much decorative effect. A few heavy brush strokes of pale ivory yellow near the shore in the foreground gave the one element of sparkle to this moonstone gem of painting. Another wizard of the mist was Rudolph Ingerle, whose "Frost and Fog, Ozark Mountains" was especially noteworthy among his entry of four canvases. His "Ozark Autumn Glories" was purchased by the Arché Club.

The Ozark region seems more and more to be coming into its own as a happy hunting ground for the painter-man. Carl R. Krafft sings its charms gloriously in an ambitious canvas shimmering with the mists of moonrise over the purple deeps of a valley. This is one of those pictures whose beauty and fascination are universally recognized, something that does not require being understood and cannot fail to be enjoyed. J. H. Carlsen's "The Giant Oak" is another unquestionably beautiful picture with its sweep of hill and big gnarled tree half-way up the slope. Over its autumn colors one feels a bluish or purplish veil of atmosphere and these things with its agreeable com-

position constitute considerable charm.

From these fair solitudes of nature to the jumble of city streets stretches the domain of



IN FLANDERS

By Edgar S. Cameron

art and all of its aspects seem to have been inspiring. Alson Clark puts Chicago's river bridge with smoke and steam and towering skyscrapers into pictures that fairly pulsate with the throbbing of the city's life. There it is, teeming and seething and smoking, full of undreamed-of possibilities, unnumbered opportunities for good and ill, just as it looks to the wide ambitious eyes of country youths and maidens in the days when they first arrive to seek their fortunes.

The few studies of foreign life and scenes in this exhibition made one feel the immeasurable distance of the old world under present conditions, and produced the curious thrill of something which is only a memory. Among these "Under the Chinese Tower, Munich," by Frederic C. Bartlett was most interesting with its cool

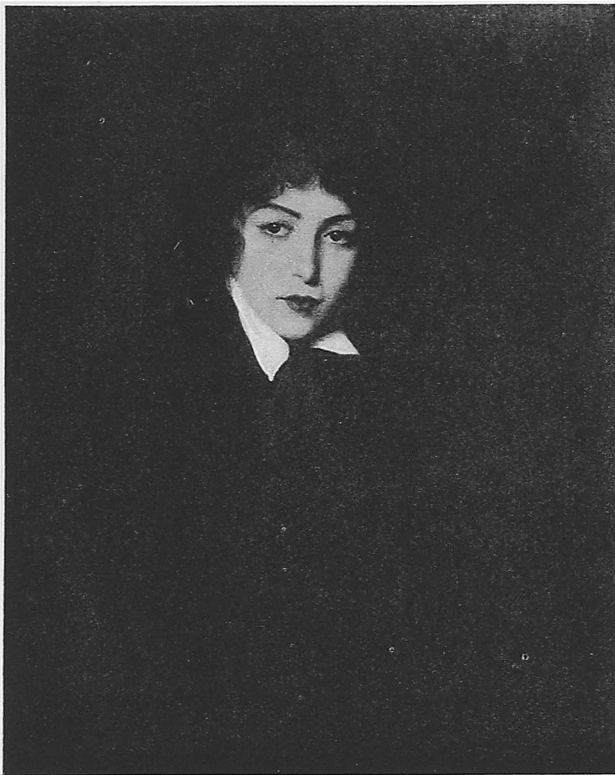


VACATION
By Karl A. Buehr

—Courtesy Art Institute, Chicago

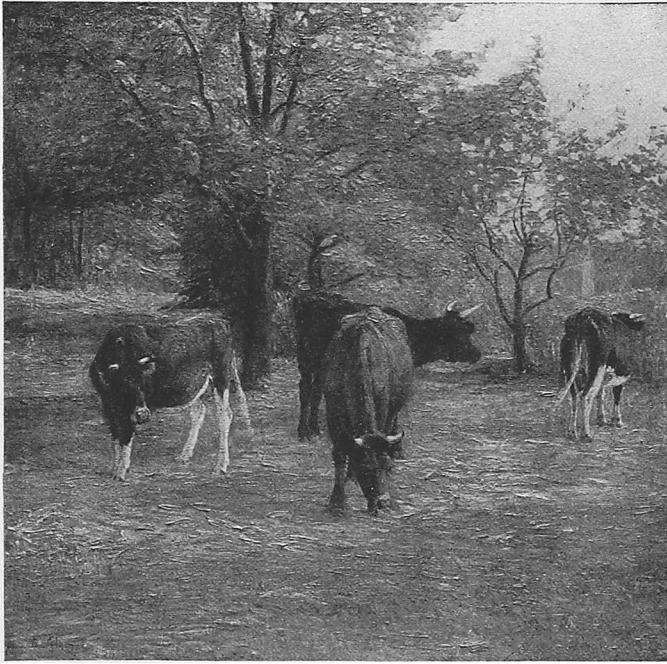
greyish blues and greens, the dark shadows of the pavilion, and the touch of color in the red wheels of the distant cart, a curious and fascinating picture which, though it produces a feeling of incompleteness as the eye insistently returns to the Chinese roof, is nevertheless dependent upon this odd arrangement for its effectiveness.

"Reminiscences," by Charles E. Boutwood, was a nice study of simple peasant types, quiet but cheerful in tone like the lives of good housewives whose industry and kindness gild grey circumstance with cheer. "In Flanders," by Edgar S. Cameron, was most harmoniously composed and pervaded by a sense of pictorial completeness. Old buildings, old dame, old world atmosphere, all suggest to an American eye the quaint romance of a civilization with centuries of tradition beyond our own. "Grannie's Garden," by Gustave Baumann, has also something of the sentiment of other days about it. The low door of the cottage, the bird house against the gable, the rainwater tub and the old-fashioned gardens of zenias and hollyhocks are all eloquent of the quiet of



PORTRAIT
By Cecil Clark Davis

—Courtesy Art Institute, Chicago



YOUNG CATTLE NEAR A WOOD

By Eugenie F. Glaman

—Courtesy Art Institute, Chicago

declining days and their simple delights in Nature's familiar offerings of beauty. This picture, a water color done in something the method of oils, was purchased by the Commission for the Encouragement of Local Art and loaned for the exhibition by the City of Chicago.

Six charming nature studies comprise the exhibit of Lucie Hartrath and all were resplendent with the genius of one who loves the simple and home-like in nature. "Summer" won for this artist the Clyde M. Carr prize for the painter of the best landscape in any medium. "The Rendezvous," by Edgar Payne, herewith illustrated, introduced into a rugged study of rocky cliffs a touch of romance such as the scene suggested. The red caps of the figures in the foreground and the ascending column of smoke from a signal fire on the beach, recalled some sea tale of pirates or smugglers. The big sweep of rocks glowed red

in the sun and seemed warm even in the shadows while the waters were full of broken touches of mingled hues.

"Sunlight and Shadow," by H. Loen Roecker, showed considerable feeling for design and a sense of balance in the placing of the more important objects. It is a picture of the kind more appreciated by artists than by laymen. Eugenie Fish Glaman's cattle studies were uniformly successful, the one which we herewith reproduce dividing honors with "The Ox Team," which was an essentially pleasing picture. "Young Cattle Near a Wood" gives, at first glance, an impression of a greater variety of color than analysis reveals in its simple harmonies.

Among portraits Cecil Clark Davis was represented with one of those fine things which are delightful as pictures, aside from their value as likenesses, a quality of the works of old English masters and those of Vigée Le



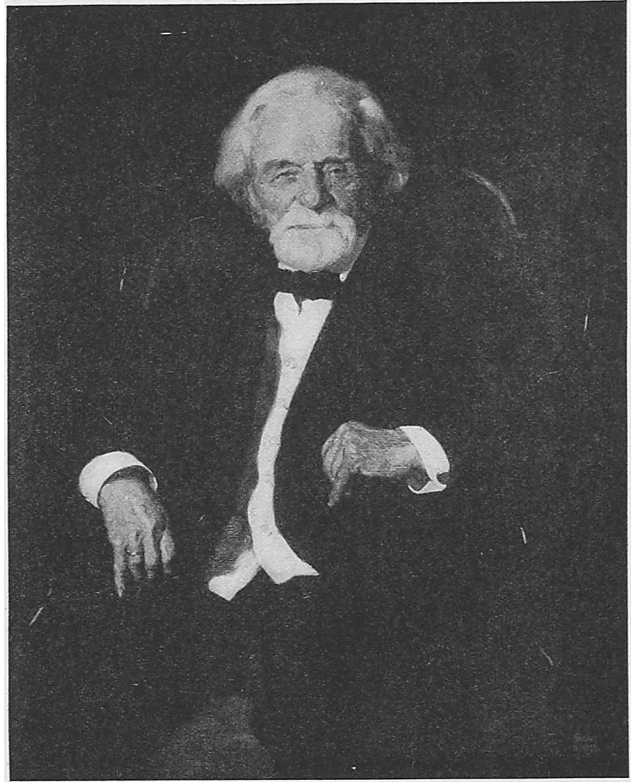
MILDRED

By Grace Farwell McGann

Brun. This pale brunette girl in her black gown and white collar with flowing tie of the hue of her full ripe lips belongs to the class of those forever charming studies of feminine beauty which achieve wide and long popularity.

The portrait of Frederick Baumann by Oskar Gross is an interesting contrast in subject, but likewise pictorial, with more of the decorative quality than is usual in the portraits of men. It is a characterful presentation of a picturesque type of fine old age. The quizzical eyes are a surprisingly clear blue, suggesting a reflection from the skies of youth. The hands are carefully and skillfully painted, emphasizing the story told in the lines of the keen but kindly old face. The mahogany and green upholstery of the chair give variety of color the more effective for being subdued.

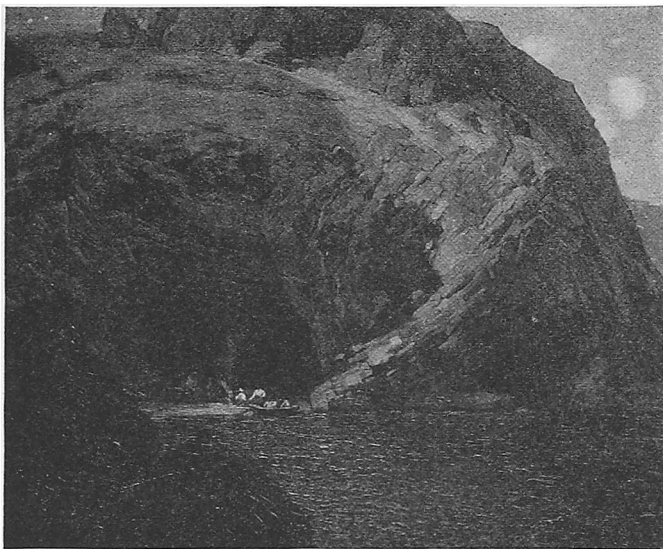
Grace Farwell McGann's "Mildred," in spite of the beauty of its color and the richness of elegant surroundings, is fundamentally a study of temperament. We feel the intensity of the nature which looks through those dark eyes, we anticipate a sympathetic vibrant voice and glimpse the depth of a soul that can suffer. It



PORTRAIT: MR. FREDERICK BAUMANN By Oskar Gross

is difficult to take one's eyes away from the compelling ones of the pictured face, but when one does, much that is graceful and lovely is to be noted in the lace negligé with rose color shadows among its transparencies, the rich blue of the window draperies and the lace of the casement with its shadows of lighter blue.

In Christian Abrahamsen's portrait of Frank Baaches we have a fresh and vivid impression of a man of force and character painted with the power that is such a fundamental element in the nature of the subject. Here we instinctively feel force and strength as a form of radiant energy. The naturalness of pose and the elimination of non-essentials bespeak the thoughtful painter who sets down upon canvas his final and complete impression of a per-



THE RENDEZVOUS
By Edgar Payne

—Courtesy Art Institute, Chicago



PORTRAIT OF FRANK
BAACKES

By Christian Abrahamsen

sonality, rather than the all-observing but undiscriminating craftsman who would reproduce faithfully essentials and non-essentials alike. There is breadth and unity in this canvas, everything having been regarded in its relation to the central theme.

Frank A. Werner's portrait of the Rev. Daniel W. Cooper, though not located to the best advantage, was nevertheless a telling study of an interesting type. "A Portrait of Alice" by Edward J. Finley Timmons somewhat reminded one of one of the recent portraits by Henri. Perhaps because of a resemblance between the subjects, though the methods of Timmons also seemed to incline to a more than usual sweep and breadth. Katherine

Dudley, with her portrait, "Ginny," achieved the surprise of a novel and harmonious effect. The somewhat flat method and the contrast of quiet greys with the young sitter's dull gold hair and coral sash, the red oval chair back and dull rose curtains, were curiously charming.

Among decorative panels Jessie Arms Botke was represented with five of her wonderful fairy tales, one of which, "White Peacocks," is herewith reproduced. Its exquisite detail may be appreciated even in black and white though the richness and beauty of its intricate color harmonies are lost. Gordon Ertz also contributed a bit of decoration entitled "On Dreamland's Shore," presenting a quaint fig-



SUMMER
By Lucie Hartrath

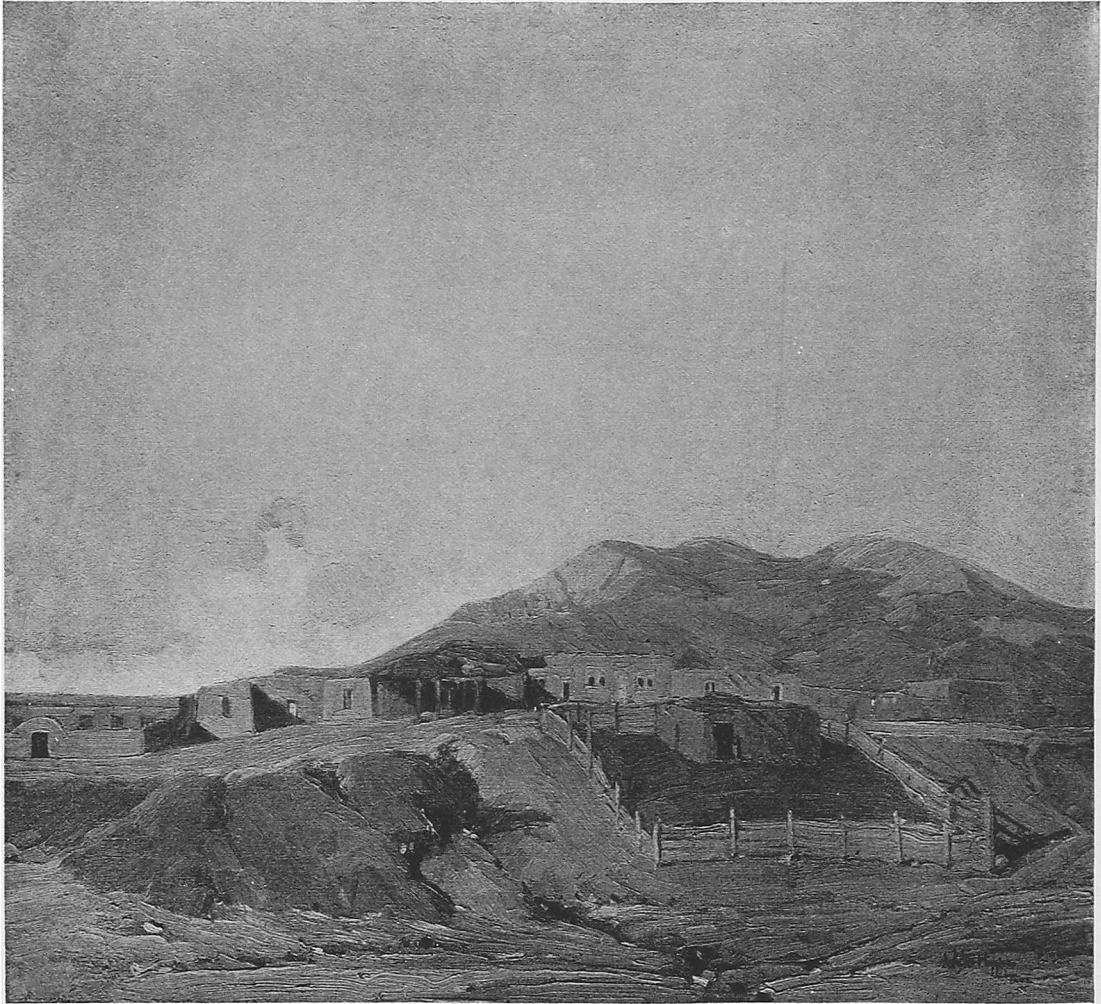
(Winner of the Clyde M. Carr Prize)

ure with oddly arranged locks of dangling black hair seated beside a blue and misty sea.

Not the least interesting studies in this exhibition were those of western and Indian life in which Victor Higgins and Walter Ufer were seen at their best. Higgins received the Edward B. Butler prize offered for the purchase of oil paintings to be presented to the public schools, the work selected being "The Town of Taos". His Indian figures against backgrounds of adobe walls are finer in tone and in color than most studies of similar subjects.

Walter Ufer achieved a triumph in "Stringing Chili," which was perhaps the gem of his collection of six pictures. The vivid and beautiful red of the peppers, the red bows upon the Indians' hair, the green and gold of the melons at one side and the black and white of the Indians' garments all against a background of adobe walls give a vivid and varied impression of color that was most agreeable.

Some beautiful snow paintings by Alfred Jansson seemed like so many poems of nature in her winter robes. Never is snow more soft and fluffy and beautiful than in these pictures



TOWN OF TAOS
By W. Victor Higgins

(Winner of the Edward B. Butler Prize)

which Jansson so loves to paint. He seems to seize upon a snowfall at its fairest and fluffiest moment before earthly surroundings have added any taint of corruption to its celestial purity. Cornelius Botke framed an epic of snow in his "Winter Moon" with its dark woods and cold green shadows of moonlight over the silent white ground and the icy stream.

Among engravers and etchers the work of Earl H. Reed and Joseph Pierre Nuytens was particularly notable. "The Dance of the Flowers" by Nuytens is an airy and dainty thing with the evanescent quality of a dream. Earl H. Reed in his pencil drawing "Back of

the Dunes" gave one of those poetic interpretations of lonely nature for which he is famous.

The exhibition of sculpture comprised some exceedingly clever things, among which the lead by Leonard Crunelle, herewith reproduced, was alive with youth, vitality and beauty. "A Head of a Girl," by Sydney Bedore, though exceedingly classic, was enlivened by a spirited smile which made the cold marble seem to glow with thought and feeling. "A Head of a Man," by Samuel Klastorner, also reproduced herewith, was much remarked upon for its rugged vitality and the power shown in its blocking-in. Klastorner is a

young man whose works are considered to show great promise.

E. Kathleen Wheeler's "Portrait of Mrs. Maurice Brown" was a splendid likeness of the subject, full of her intellectual and temperamental intensity. Nancy Cox McCormack's portrait of Gordon Stevenson was also an excellent likeness and a study of an interesting Celtic type.

A carved wooden figure by Emil R. Zettler attracted considerable attention, especially from fellow artists who were warm in its praise. The model for the "Wings of Peace," by Kathleen Beverley Robinson, was an imposing entry with a tranquillity that justified its serene title. "Memory's Urn," by Agnes Fro-

mén, reproduced herewith, was another symbolic work with a monumental quality. Lorado Taft exhibited a plaster of the Westinghouse tablet with a modesty becoming to a great man who, in submitting a single work, leaves more room for the productions of those who are still engaged in the upward struggle. The portrait of John Scott Bradstreet by Paul Fjelde, shown herewith, was one of the most interesting reliefs in the exhibition. "The Wind Among the Pines," by Nellie V. Walker, a most delightful marble, was lent by Mrs. W. W. Mitchell. Altogether, the sculpture exhibition, though not extensive, was worthy of considerable study. It was also well arranged and so lighted as to be most effective.



LANDING THE BOAT
By Adam E. Albright

—Courtesy Art Institute of Chicago